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musicalia



△ 50 STUDIES △  
ON FR. CHOPIN'S  
△△△△ ETUDES △△△△

# 50 STUDIEN

ÜBER DIE  
ETÜDEN VON FR. CHOPIN

VON

# LEOPOLD GODOWSKY.

50 ETUDES △△  
△△△△△△△△ D'APRÈS  
△ FR. CHOPIN △

Fr. Chopin:

1. <b>Op. 10 No. 1</b>	I. Cdur (diatonisch)	Cmajor (diatonic)	Ut majeur (diatonique)
2. <b>Op. 10 No. 2</b>	II. Desdur (chromatisch)	D flat major (chromatic)	Ré bé mol majeur (chromatique)
3. <b>Op. 10 No. 3</b>	I. Amoll (für die linke Hand allein)	A min. (for the left hand alone)	La mineur (pour la main gauche seule)
4. <b>Op. 10 No. 4</b>	II. Amoll „Ignis fatuus“	A minor	La mineur
5. <b>Op. 10 No. 5</b>	III. Amoll	A minor	La mineur
6. <b>Op. 10 No. 6</b>	... Cdur (für die linke Hand allein)	E major (for the left hand alone)	Mi majeur (pour la main gauche seule)
7. <b>Op. 10 No. 7</b>	... Cismoll	Csharp minor	Ut dièze mineur
8. <b>Op. 10 No. 8</b>	I. Gesdur (schwarze Tasten)	G flat major (on black keys)	Sol bé mol majeur (sur les touches noires)
9. <b>Op. 10 No. 9</b>	II. Cdur (weiße Tasten)	Cmajor (on white keys)	Ut majeur (sur les touches blanches)
10. <b>Op. 10 No. 10</b>	III. Amoll (Tarantella) (w. Takt.)	A minor (on white keys)	La mineur (sur les touches blanches)
11. <b>Op. 10 No. 11</b>	IV. Adur (Capriccio) (w. u. schw. T.)	A major (on white & black keys)	La majeur (sur les touches blanches et noires)
12. <b>Op. 10 No. 12</b>	V. Gesdur (Umkehrung, schw. Takt.)	G flat major (inversion, on bl. k.)	Sol bé mol majeur (Renversement, sur les touches noires)
13. <b>Op. 10 No. 13</b>	... Csmoll	E flat minor	Mi bé mol mineur
14. <b>Op. 10 No. 14</b>	I. Cdur (Toccata)	Cmajor	Ut majeur
15. <b>Op. 10 No. 15</b>	II. Gesdur (Nocturne)	G flat major	Sol bé mol majeur
16. <b>Op. 10 No. 16</b>	... Fdur	Fmajor	Fa majeur
17. <b>Op. 10 No. 17</b>	I. Cismoll	Csharp minor	Ut dièze mineur
18. <b>Op. 10 No. 18</b>	II. Fmoll (Nachahm. v. Op. 25 No. 2)	Fminor (imitation of Op. 25 No. 2)	Fa mineur (imitation de Op. 25 No. 2)
19. <b>Op. 10 No. 19</b>	I. Ddur	Dmajor	Ré majeur
20. <b>Op. 10 No. 20</b>	II. Asdur (Nachahm. v. Op. 25 No. 9)	A flat major (imitation of Op. 25 No. 9)	La bé mol majeur (imitation de Op. 25 No. 9)
21. <b>Op. 10 No. 21</b>	... Adur (für die linke Hand allein)	Amajor (for the left hand alone)	La majeur (pour la main gauche seule)
22. <b>Op. 10 No. 22</b>	... Cismoll (f. die linke Hand allein)	Csharp minor (for the left hand alone)	Ut dièze mineur (pour la main gauche seule)
23. <b>Op. 25 No. 1</b>	I. Asdur (für die linke Hand allein)	A flat major (for the left hand alone)	La bé mol majeur (pour la main gauche seule)
24. <b>Op. 25 No. 2</b>	II. Asdur (wie vierhändig)	A flat major (like a piece for 4 hands)	La bé mol majeur (comme à 4 ms.)
25. <b>Op. 25 No. 3</b>	III. Asdur	A flat major	La bé mol majeur
26. <b>Op. 25 No. 4</b>	I. Fmoll	Fminor	Fa mineur
27. <b>Op. 25 No. 5</b>	II. Fmoll (Valse)	Fminor	Fa mineur
28. <b>Op. 25 No. 6</b>	III. Fmoll (a. f. d. rechte Hand, b. in Oktaven)	Fminor (a. for the right hand, b. in oct.)	Fa mineur (a. pour la main droite, b. en octaves)
29. <b>Op. 25 No. 7</b>	I. Fdur	Fmajor	Fa majeur
30. <b>Op. 25 No. 8</b>	II. Fisdur (Marsch)	Fsharp major	Fa dièze majeur
31. <b>Op. 25 No. 9</b>	I. Amoll (für die linke Hand allein)	A minor (for the left hand alone)	La mineur (pour la main gauche seule)
32. <b>Op. 25 No. 10</b>	II. Fmoll (Polonaise)	Fminor	Fa mineur
33. <b>Op. 25 No. 11</b>	I. Csmoll	E minor	Mi mineur
34. <b>Op. 25 No. 12</b>	II. Cismoll (Mazurka)	Csharp minor	Ut dièze mineur
35. <b>Op. 25 No. 13</b>	I. Cismoll (Terzenstudie)	Gsharp minor (in thirds)	Sol dièze mineur (en tierces)
36. <b>Op. 25 No. 14</b>	II. Cismoll (Umkehrung)	Gsharp minor (inversion)	Sol dièze mineur (Renversement)
37. <b>Op. 25 No. 15</b>	... Cismoll	Csharp minor	Ut dièze mineur
38. <b>Op. 25 No. 16</b>	I. Desdur (Sextenstudie)	D flat major (in sixths)	Ré bé mol majeur (en sixtes)
39. <b>Op. 25 No. 17</b>	II. Desdur (Terzenstudie)	D flat major (in thirds)	Ré bé mol majeur (en tierces)
40. <b>Op. 25 No. 18</b>	... Gesdur	G flat major	Sol bé mol majeur
41. <b>Op. 25 No. 19</b>	... Fmoll (Marcia funebre)	Bminor	Si mineur
42. <b>Op. 25 No. 20</b>	... Amoll	A minor	La mineur
43. <b>Op. 25 No. 21</b>	... Cismoll	Csharp minor	Ut dièze mineur
44. <b>Op. posth. No. 1</b>	... Fmoll	Fminor	Fa mineur
45. <b>Op. posth. No. 2</b>	... Cdur	E major	Mi majeur
46. <b>Op. posth. No. 3</b>	... Cdur (Allegretto)	Gmajor	Sol majeur
47. <b>Op. 10 No. 5 und Op. 25 No. 9</b>	... Gesdur (Badinage) (2 Etüd. vereint)	G flat major (Two studies combined)	Sol bé mol majeur (2 études combinées)
48. <b>Op. 10 No. 11 und Op. 25 No. 3</b>	... Fdur (2 Etüden vereinigt)	Fmajor (Two studies combined)	Fa majeur (2 études combinées)
49. <b>Op. 25 No. 4 und Op. 25 No. 11</b>	... Amoll (2 Etüden vereinigt)	A minor (Two studies combined)	La mineur (2 études combinées)
50. <b>Op. 10 N. 2, Op. 25 N. 4, Op. 25 N. 11</b>	... Amoll (3 Etüden vereinigt)	A minor (Three studies combined)	La mineur (3 études combinées)

SCHLESINGER'SCHE BUCH- UND MUSIKHANDLUNG (ROB. LIENAU), BERLIN.

CARL HASLINGER QDM. TOBIAS, WIEN.

G. SCHIRMER, NEW-YORK.



**Nº 32.**

Th mus.

32

Fr. Chopin.

Op. 25 N<sup>o</sup> 4.

## Zweite Bearbeitung.

**Second version.**

Deuxième Version.

## Polonaise.

Leopold Godowsky.

**Allegro drammatico.** ♩ = 96 - 108.

11

*pp*

*molto crescendo*

*non legato*

*ff*

*Red.*





First system of musical notation, measures 1-3. Treble and bass staves with chords and arpeggiated figures. Fingerings 1, 2, 5, 3, 1 are indicated in the bass staff of measure 2. Pedal points are marked with "Ped." and asterisks.

Second system of musical notation, measures 4-5. Continuation of the arpeggiated figures. Pedal points are marked with "Ped." and asterisks.

Third system of musical notation, measures 6-8. Measure 6 is marked "p" (piano). Measure 7 has "poco rit." (poco ritardando) and "tr." (trill) markings. Measure 8 is marked "a tempo" and "p" (piano). Fingerings 4, 3, 1, 5, 2 are indicated in the treble staff of measure 7. Pedal points are marked with "Ped." and asterisks.

Fourth system of musical notation, measures 9-10. Measure 9 has fingerings 4, 3, 2, 5, 4 in the treble staff and 2, 5, 1, 4, 3, 2, 1 in the bass staff. Measure 10 has fingerings 2, 3, 1, 5, 1, 5, 4, 1 in the treble staff and 2, 3, 1, 2 in the bass staff. Pedal points are marked with "Ped." and asterisks.

Fifth system of musical notation, measures 11-12. Measure 11 has fingerings 4, 3, 2, 5, 4 in the treble staff and 1, 5, 2, 5, 1, 4, 3, 2, 1 in the bass staff. Measure 12 is marked "espr. e dolce" (espressivo e dolce) and "p" (piano). It features a triplet in the bass staff with fingerings 5, 4, 3. Pedal points are marked with "Ped." and asterisks.



albl. Jap.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with a triplet of eighth notes. The bass staff contains a more complex line with triplets and a 'Led.' marking. A '3' is written above the first triplet in the bass staff.

Second system of musical notation. The treble staff continues the melodic line. The bass staff features a 'cresc.' marking and a 'Led.' marking. A '3' is written above the first triplet in the bass staff.

Third system of musical notation. The treble staff begins with a 'più f' marking. The bass staff features a 'f' marking and a 'Led.' marking. A '3' is written above the first triplet in the bass staff.

Fourth system of musical notation. The treble staff begins with a 'p' marking. The bass staff features a 'f' marking and a 'Led.' marking. A '3' is written above the first triplet in the bass staff.

Fifth system of musical notation. The treble staff begins with a 'mp' marking. The bass staff features a 'p' marking and a 'Led.' marking. A '3' is written above the first triplet in the bass staff.



*cresc.* *sf mp*

Red. \*

3 2 1 3

Red. \*

3 2 1 3

5 3 4 3 2 1 5

Red. \* Red. \* Red. \* Red. \* Red. \* Red. \*

5 3 2 4 5 3 4 3 3 2

*molto crescendo* *non legato* *ff*

Red. Red. Red. Red. \*

Red. \* Red. \* Red. \*



The musical score consists of five systems, each with a grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat). The notation is highly complex, featuring many chords and arpeggiated figures. Below the bass staff of each system, there are markings that appear to be "Led." followed by an asterisk, possibly indicating a ledger line or a specific performance instruction. The first system has six "Led." markings. The second system has five. The third system has four, with a "p" (piano) marking above the first. The fourth system has three. The fifth system has four. The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" and "Led.".



*ff molto crescendo*

*fff*

*grazioso*

*Fine.*

*mp dolce*

*espr.*

*a tempo*

*rit.*

\*) Das Trio bildet eine Wiederholung der ganzen Chopinschen Etüde in D ur, mit rhythmischen Verschiebungen und neuen Melodieführungen in der rechten Hand.

\*) The "Trio" is a repetition of the entire Chopin study in the major mode, with rhythmic changes and new melodic additions in the right hand.

\*) Le Trio est la répétition de l'étude entière — en majeur, avec des additions mélodiques nouvelles dans la main droite.



This page contains five systems of musical notation for piano, written in a key with three flats (B-flat, E-flat, A-flat). The notation includes complex fingerings, trills, and dynamic markings.

- System 1:** Features a trill marked 'tr' with fingerings 2, 3, 5, 2, 1. The bass line includes 'Ped.' and '\*' markings.
- System 2:** Continues the melodic and harmonic development with various fingerings and 'Ped.' markings.
- System 3:** Includes a piano dynamic marking 'p' and more intricate fingerings for both hands.
- System 4:** Shows further melodic lines with fingerings and 'Ped.' markings.
- System 5:** Marked 'molto espressivo', this system features rapid sixteenth-note passages in the right hand and sustained chords in the left hand.



First system of musical notation, measures 1-4. Treble and bass staves with various notes and rests. Bass line includes "Led." and asterisk markings.

Second system of musical notation, measures 5-8. Includes dynamic markings "mf" and "p", and "più p". Fingerings are indicated with numbers 1-5.

Third system of musical notation, measures 9-12. Treble and bass staves with notes and rests. Bass line includes "Led." and asterisk markings.

Fourth system of musical notation, measures 13-16. Treble and bass staves with notes and rests. Bass line includes "Led." and asterisk markings.

Fifth system of musical notation, measures 17-20. Treble and bass staves with notes and rests. Bass line includes "Led." and asterisk markings.



First system of musical notation. The treble staff contains a melodic line with a long slur over the first half. The bass staff contains a series of chords. Below the bass staff, the tempo marking "Lento" is written, followed by an asterisk and another "Lento".

Second system of musical notation. The treble staff continues the melodic line. The bass staff contains a series of chords. Below the bass staff, the tempo marking "Lento" is written, followed by an asterisk and another "Lento".

Third system of musical notation. The treble staff contains a melodic line with a long slur. The bass staff contains a series of chords. Below the bass staff, the tempo marking "Lento" is written, followed by an asterisk and another "Lento". The tempo marking "poco rit." is written above the treble staff. The tempo marking "a tempo" is written above the treble staff.

Fourth system of musical notation. The treble staff contains a melodic line with a long slur. The bass staff contains a series of chords. Below the bass staff, the tempo marking "Lento" is written, followed by an asterisk and another "Lento". The tempo marking "tr" is written above the treble staff.

Fifth system of musical notation. The treble staff contains a melodic line with a long slur. The bass staff contains a series of chords. Below the bass staff, the tempo marking "Lento" is written, followed by an asterisk and another "Lento".



The musical score is written for piano and consists of five systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1 through 5. The piece concludes with a trill (tr) and a final double bar line.

*molto cresc.*

*p subito*

*mp*

*dolcissimo*

*tr*



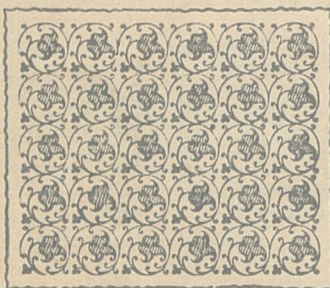
# Moderne Konzertstücke

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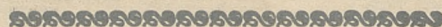
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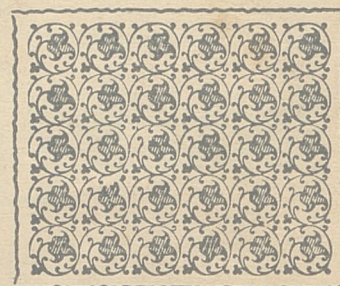
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